THE MAKING OF A TELEVISION DRAMA SERIES

DOCTOR WHO

THE ANDROIDS OF TARA

VISION

UK: £2[rec] US: $4.50 Canada: $5.95

CMS

ISSUE 35

THE ANDROIDS OF TARA
Serial 5D
Episodes 492 - 495
Season 16
Story 101

THE ANDROIDS OF TARA is a mix of action/adventure, science fiction, classical pastiche and Doctor Who. As a blend of these it is perhaps doomed from the start, however, it actually stands up remarkably well.

While it is generally remembered for its heavy borrowing of plot and character from Anthony Hope's *The Prisoner of Zenda*, there are other origins too - as both David Owen and Tim Robins point out in their articles.

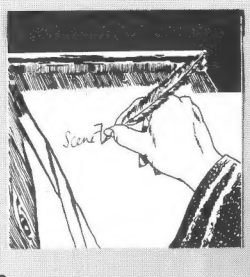
While not a hit with organised fandom, THE ANDROIDS OF TARA was popular with the viewing public, and with the production team. Graham Williams was pleased enough with the finished result to have it repeated (along with THE PIRATE PLANET) the following summer. Because of the ITV strike, the repeat did even better than the original transmission, if ratings are a measure of success.

But in terms of lasting impression, THE ANDROIDS OF TARA is hardly remembered either by the public or by fans. The lack of photographic material from this story (and its successor) does nothing to enhance its tarnished reputation.

When the story is remembered favourably, it is for the production rather than the witty and accomplished script. June Hudson discusses the practicalities and difficulties of costume design for **Doctor Who** in *Well Worn Design*.

Interviewed for **IN-VISION** issue 27, Graham Williams expressed a belief that the ground had not been fully prepared for the arrival of THE SUN MAKERS. The three stories that preceded it (HORROR OF FANG ROCK, THE INVISIBLE ENEMY and IMAGE OF THE FENDAHL) had been serious scripts produced - with varying degrees of success - with an atmosphere of dark menace. So the sudden onslaught of overt humour and whimsy was more of a shock - and something the more vocal fans were not prepared to accept or appreciate.

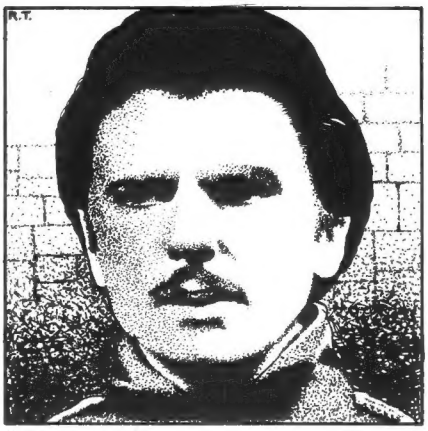
Confident that sophisticated humour could work well in **Doctor Who**, Williams was keen to do a literary pastiche for one of the stories in the Key to Time season.



The result was a ***SCRIPT*** from David

Characters

Reynart



"This man is obviously a gentleman. If he can mend our android we shall reward him. If he cannot, you have my word Doctor, you will come to no harm."

Prince Reynart is the rightful heir to the throne of Tara. What happened to his predecessor - the king or queen of Tara, we never discover.

But while Reynart is the rightful heir, he is not the most powerful man on the planet. Nor is he the most politically astute.

Reynart is a fair man - he is willing to pay the Doctor for his help in fixing the android double, rather than imprison or execute him if he refuses or fails, which he hopes to use to dupe Grendel's men. But he is also a cold man in many ways. His love for Strella is only really apparant when he meets her in her cell at the end of the story. Until then, he threatens Grendel if harm comes to her, and goes through with the marriage to Romana in order to protect Strella. But it is only when they eventually meet again that we can believe in his love.

In fact, despite his position and importance, Reynart is a somewhat two-dimensional character. Not only can an android impersonate him well enough to get crowned for him and meet and debate with the religious leaders of Tara, but Zadekl even voices the concern that the possible flaw in the android, as it has been programmed by the Doctor is more intelligent than the real Reynart.

Whether Reynart is indeed the legal king of Tara at then end of the story is somewhat debateable. After all, he never did arrive at the palace at the appointed time for the coronation - the android was crowned in his stead.

Zadek

"If we'd been meant to be peasants, we'd have been born peasants."

Swordmaster Zadek is Prince Reynart's right-hand man. He commands the prince's bodyguard troops. It is Zadek who is responsible for ensuring that Reynart is crowned king of Tara. And it is Zadek who takes over from Reynart when he is kidnapped by Count Grendel.

Zadek is a practical man - a soldier. He is also proud; proud that he is not a peasant who understands menial things like androids. To Zadek, the sword is the weapon of choice and the crossbow to be shunned - too technological and lacking real skill in its use.

Zadek is prepared to crown the android instead of Reyanrt to foil Grendel's attampts to gain the throne, but given his opposition to technology this decision cannot come easy for him. He is crestfallen when he catches himself treating the android like the real Reynart. And "you can't really trust androids, you know."

Farrah

"I don't know what it is about androids. I know it's silly - do you know what I mean?"

Swordsman Farrah is Swordmaster Zadek's number two. He is young, keen and impulsive. He will happily cut sections off the Doctor's scarf to show who is in charge - as Reynart says: "He tends to get overenthusiastic in the pursuit of his duties - particularly in defence of his prince."

But once he knows and trusts the Doctor, he comes across as a more diffident character. He is not at ease with the android double of Reynart - and even confesses to the Doctor in a quiet moment (and out of Zadek's earshot) that he finds it difficult to talk to androids. The Doctor's reassurance that many androids have the same problem with people is as comforting to Farrah as the Doctor's counter observation to Zadek's view that you can't trust androids - that there are many androids who say that about people.

Like Zadek, Farrah is proud not to have born a peasant. He takes pride and delight in taking on a 'peasant' soldier armed with a crossbow and defeating him with cunning, skill, and the sword.

Strella

The Princess Strella has been kidnapped by Count Grendel before the story starts. Strella is second in line to the throne of Tara - behind Reynart, and immediately ahead of Grendel.

Strella's love for Reynart is well known, although it seems that they are not actually engaged. Their marriage is however expected to be the royal event of the time.

Strella is both beautiful and popular, as we can tell from the acknowledgements her android double gets at the coronation. She is also not without her domestic streak - while imprisoned by Grendel Strella spends her sewing a tapestry.

From her dealings with Grendel we can see that Strella is also determined, shrewd, and in love with Reynart. She is at last able to put her courage into action when she helps Romana to disable Kurster when he slips away from the Doctor's duel with Grendel to assassinate Strella.

How politically aware she is we do not discover - and it would be interesting, given Zadek's implied reservations about Reynart's political intelligence, to discover which of the royals ends up actually ruling Tara.

"Grendel, I will never marry you under any conditions, and I will not marry the king under these conditions."

Grendel

Count Grendel of Gracht is ambitious, proud, charming, and unpleasant. He calls Romana "my dear in one breath, and in the next tells Lamia "Do what I tell you or I shall have you flogged."

Grendel is plausible too. His plans may be machiavellian, but his charm can almost convince us that he really wants peace, or that he will really spare the Doctor if he gives himself up - even as he whispers to Kurster to tell the troops to fire as soon as they see the target.

Even swordsman Farrah confesses to a sneaking admiration for Grendel - for his courage, daring, and lack of regard for the articles of war.

That Grendel escapes to fight another day - promising next time not to be so "lenient" is no real surprise given his abilities. He is a likeable rogue - but an exceedingly ambitious and deadly dangerous one.

"You see before you the complete killing machine - as beautiful as you and as deadly as the plague. If only she was real, I'd marry her!"

Lamia

Madame Lamia is Count Grendel's expert on androids and all things mechanical or electronic. She is a surgeon-engineer, and because of her skills is treated better than the other peasants in Grendel's employ.

Lamia is in love with her master, Grendel. According to Grendel, "I once showed her a certain courtesy." From Grendel's pause as he finds the right word, it is not hard to guess what that *courtesy* was.

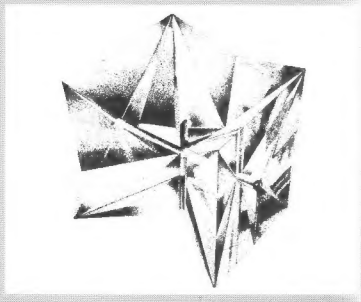
Yet when Madame Lamia is accidently shot in place of the Doctor, Grendel's reaction is frustration - he wanted the Doctor killed, not Lamia.

Lamia's assessment of the depth of Count Crendel's feelings for her is accurate - "What would I do without you?" he asks . "Find another peasant who understands androids," she says. Grendel does not pretend: "True, but I would not find one who pleased me so much."

But for all her skills, and despite her unreciprocated love, Lamia is just a peasant, and Grendel will not let her forget it - "That's the trouble with peasants these days, they don't know their place."

Romana points out to her that Grendel will never marry her - he is using her. But for Lamia even that is better than nothing. □

"I'm a peasant. I leave politics to my betters."



Fisher entitled THE PRISONERS OF ZEND. It was one of the first storylines to be commissioned that year, catching the eye of producer Graham Williams and script editor Anthony Read because it was such an obvious parody of The Prisoner of Zenda - taking as much from Anthony Hope's book as it would borrow from the various film versions.

The brief, says Fisher, was for "a romantic swashbuckling story". The idea of reworking *The Prisoner of Zenda* had been Anthony Read's - his rationale was "to have some fun" with a good story. Fisher approved of Williams taking literary pastiche to its extreme: "I thought it was a brilliant story with a wonderful structure." Having said that, Fisher has also stated: "Of course, once you're into ANDROIDS, any comparison with *Zenda* goes out of the window."

In 1989, David Fisher suggested to *Marvel*'s *Doctor Who Magazine* that Anthony Read had more control over the story's origins: "Tony Read asked me what I thought aboput The Prisoner of Zenda. I thought it was a brilliant story with a wonderful structure. Tony had the idea of reworking these old myths, which after all had worked for a long while and still had a lot of potency."

This time round, Graham Williams was convinced that the script would succeed, helped by encouraging authors of the preceding stories to include humourous asides for the audience. This thinking may well have influenced the character of Professor Rumford in THE STONES OF BLOOD, the blustering expletives of the THE PIRATE PLANET's Captain, and the double-play between Garron and Unstoffe in THE RIBOS OPERATION.

There were other reasons why Williams welcomed Fiusher's script. As well as the humour, Williams was keen to do a period costume drama. These productions were the BBC's forte, and by then Williams had watched and admired THE MASQUE OF MANDRAGORA. Now Williams and Read wanted to try their own stylish blend of science fiction and period drama.

A third influence on the script - as it had been on other scripts - was *Star Wars*. 1978 hads been a boom year for that film's fortunes in Britain, and with Christmas getting closer, toy shops all over the country were stocking up with Darth Vader masks and plastic light sabres. It had been a long time since Doctor Who

The Same Old Story

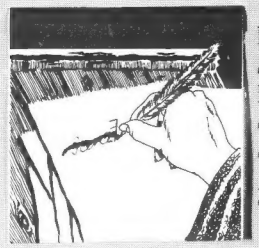
TIM ROBINS examines THE ANDROIDS OF TARA as a story, and as *Doctor Who*

had last attempted swashbukling action after the fashion of the famous duel between Vader and Obi-Wan Kenobi, and David Fisher's Ruritanian-like setting offered the chance for similar melodrama.

Fisher's acknowledgement to *Star Wars* was the notion of sophisticated technology housed in classical weapons. His cross bows would fire electron bolts, while the weapon of the gentleman would be an electro-rapier. The electro-rapier was a classically-styled sword but charged up with energy - enough to make sparks and flashes whenever the blades were brandished.

The electro-rapiers featured large in the press publicity for the show. The promise of an epic duel in the final episode between the Doctor and the main villain of the piece helped to get **Doctor Who** on the feature pages of several Saturday newspapers on November 25th - the date of the first episode's transmission.

The BBC Enterprises publicity text finished with: "It takes all the Doctor's considerable ingenuity, with a little help from K-9 and a great deal of remarkable expert swordsmanship, to prevent disaster for all concerned."



The finished rehearsal scripts, after ***SCRIPT-EDITING*** had made a few significant changes, were called THE ANDROIDS OF TARA.

One plot element that Fisher had had to graft on to ther Zenda storyline was the Key to Time theme. This was resolved early in the story, and Fisher's somments on the season's umbrella theme suggests why: "Putting in a crystal disguised as a statue was no problem at all - dead simple. However, I never really understood the Key to Time. If you impose a format like that too often you're going to bore the audience to death."

One element that merited serious concern was the character of Count Grendel's manservant Till. He was a slow-witted minion frequently used as the butt of the Count's ill temper and abuse. In the original script Till was a dwarf. But concern at the impression that this might make led to many of these scenes being deleted, and Till being rewritten as a full-sized village idiot-type. Director Michael Hayes cast Irish actor Declan Mulholland in the role,

THE ANDROIDS OF TARA follows in the style set by THE RIBOS OPERATION - the season opener. The approach is a more successful appropriation of *Star Wars*-style sci-fi than the dubious action adventures (like THE INVISIBLE ENEMY and THE INVASION OF TIME) which helped make up the previous season look so tacky.

This time round the production team gestures towards *Flash Gordon* / Ruritanian romance, complete with counts, princes and damsels in distress. In THE ANDROIDS OF TARA the energy swords may not match up to Luke Skywalker's light sabre, but at least Chewbacca's laser crossbow, seen in publicity stills for *Star Wars* (but not in the film itself) finally makes it to the screen, albeit on the shoestring budget of the BBC.

The juxtaposition of fantasy-romance and futuristic technology provides whatever frisson THE ANDROIDS OF TARA has to offer. It certainly worked well enough in THE RIBOS OPERATION and THE PIRATE PLANET, and again later in the season finale THE ARMAGEDDON FACTOR.

Of course, THE RIBOS OPERATION had Robert Holmes' feel for character, his grasp of the onomatopoeic possibilities of place and character names, and a whole slew of jovial witticisms no less jovially delivered by the likes of Iain Cuthbertson. And THE PIRATE PLANET had so many bravura sci-fi cliches that even the half-baked special effects looked part of the joke.

But THE ANDROIDS OF TARA has David Fisher, whose writing style for **Doctor Who** has proved (in THE STONES OF BLOOD, 'CREATURE FROM THE PIT and THE LEISURE HIVE) a fondness for final episode that veer of into the realms of irrelevant pantomime. At least here his theatrical characterisations work to the story's benefit: there's lots of moustache-twirling, thigh-slapping adventure and quaffing of drugged wine.

The story is well-constructed, but then it should be since most of its foundations were laid by Anthony Hope - with a little help from Alexander Dumas and Robert Louis Stephenson.

The set-up is this: Prince Reynart must ceremonially affirm his claim to the throne of Tara. Evil Count Grendel of Gracht wants to stop him. Reynart is going to use an android replica of himself to divert the attention of Grendel's soldiers. But Grendel has an ace up his sleeve - he has imprisoned Princess Strella, second in line to the throne. And Strella bears a striking resemblance to Romana.

"It's been done before," notes the Doctor as he hears out Reynart's scheme. True enough. But in **Doctor Who** doppelgangers have usually been done a lot more interestingly.

Here, the frothy banter and swashbuckling sword-play gives THE ANDROIDS OF TARA the general ambience of this being one of BBC Classic Serials' racier, if down-market endeavours. This is an endeavour greatly enhanced by the South-of-the-Eng-

land-Greenbelt locations, the impoverished sets, and a rollicking performance by Peter Jeffrey who makes you want to boo and hiss at the right moments.

In fact, Jeffrey carries the show with considerably more ease than he carries off Romana in episode one. Which is lucky because Tom Baker certainly isn't up to it.

Tom Baker made staring off gormlessly into space something of a trademark during his tenure on **Doctor Who**. In early seasons the technique captured a sort of cold detachment, an alien-ness that made you wonder just what fiendishly complicated psychology might be housed in the Time Lord's skull. But in ANDROIDS Baker appears to treat the script as something to say between moments of semi-consciousness.

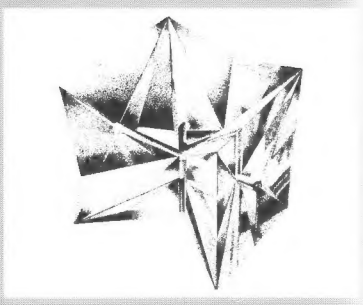
Watching THE ANDROIDS OF TARA you feel genuinely sympathetic as Mary Tamm stares desperately at her male lead, visibly wondering when he's going to turn round and acknowledge her presence. It hardly ever happens.

The script sets up a playful sparring between Romana and the Doctor - matching her naive eagerness, her inappropriate efficiency against his cool *savour-faire*, his feigned indifference. But Baker delivers entire paragraphs of dialogue like an autistic soliloquy, or to some ideal alternative line up of cast all crew that exists only in his imagination.

The time travellers' partnership worked well enough in the preceding stories and helped make Tamm's Romana one of my favourite **Doctor Who** companions, so perhaps the problem lies with the director who's main distinction in this story is an okay-ish effects shot of a castle and making sure the lighting is right - this used to be a common skill among **Doctor Who** directors, which will surprise anyone who has only watched the series from the mid-Eighties on and have become used to the post over-lit episode ritual of relieving wincing headaches with Paracetamol, bathing one's eyes in Optrex, and bouts of temporary blindness even in ordinary sunlight.

What THE ANDROIDS OF TARA reminds you of, is that, once upon a time, **Doctor Who**'s writers could tell a story - even if it wasn't a particularly remarkable one. The way the machinations of the plot reveal themselves with dramatic clarity seems almost miraculous in the light of episodes made in the Nineties. I'm not talking some kind of decline-of-the-BBC-things-aren't-what-they-used-to-be-and-I-never-understood-the-younger-generation-anyway snobbery here. I'm talking about the way solid storytelling, coupled with a modicum of characterisation, is able to carry you along in spite of yourself.

Rewatching THE ANDROIDS OF TARA on a cut together Australian tv version, I am half way through episode three before I realised just how ordinary this story is. In the end that's really what ANDROIDS' problem is. It is very ordinary. Whatever the faults of a story like THE POWER OF KROLL you could always point to it and say see "This is why **Doctor Who**'s so good - it can do a story about a two mile



which he interpreted much in the vein of Charles Laughton's eye-rolling portrayal of Quasimodo.

But despite the changes that had been made, he script as delivered was allegedly full of contradictions, and was substantially rewritten by the cast. In particular, the actors found the script humourless and tried to add some humour, especially Paul Lavers and Tom Baker in the scenes between Farrah and the Doctor.

Some ideas were ***CUT*** from the script. Originally, for example, it was intended that the horses should be mechanical, but design problems ruled out this idea.

Some material was cut before transmission. This included a sequence in part three where Kurster kidnaps Romana

A sequence in which the Doctor is seen fishing with an antique fishing rod also had to be cut when Tom Baker (according to some people, a member of the production team according to others) lost the rod on location. According to some accounts, Baker accidently threw the rod into the river while casting the line.

Another element that was toned down was the design of Castle Gracht and the Taran Palace. Originally two glass paintings were to have been featured in the location film. One was to enhance the battlements of Leeds Castle / Castle Gracht to make it look more Ruritanian. the second painting was to frame another perspective of Leeds Castle to make it into the ornate Palace of Tara where Reynart is to be crowned king.

However, due to restrictions on access to the castle grounds (see below), the matte painter could not start work until the actual location work had begun - once Michael Hayes had had time to scout out the location and decide exactly where to position his cameras.

This led inevitably to the painting being rushed. The Taran Palace vignette was abandoned as not good enough. The shots of Castle Gracht suffered, despite the enhanced turrets being in the correct perspective, from changing light conditions, which made the edges of the glass painting more obvious than they would have been otherwise. The glass shot was used twice: in part one as Romana sees Castle Gracht for the first time as she and Grendel ride towards it, and in part two as an establishing shot.

DIRECTOR assigned to the story was Michael Hayes. Hayes was no stranger to science fiction - he had been co-producer (with Norman Jones) of the BBC's **A For Andromeda** in 1961. Since then he had directed several episodes of **Maigret**, a couple of Moguls - script edited by Anthony Read, who also edited/produced an episode of **The Troubleshooters** which Hayes directed. Hayes' other credits included **The Spies**, an episode of the BBC's 1965 **Sherlock Holmes** series, an episode of **Softly, Softly: Task Force**, two episodes of **Barlow at Large** and another two of **Barlow**. He was most prolific on **Oil Strike North** for which he directed five episodes.

The venue for the week's ***LOCATION*** shooting was Leeds Castle, a sprawling, fully-restored castle deep in the Kent countryside, and a renowned tourist attraction.

Agreement to use the site was agreed in mid June 1978. However, for the entire two weeks immediately prior to the shoot, all access to the castle by the BBC design team to measure and photograph was prohibited. The reason was that Leeds Castle had been selected as the venue for vital Middle East peace talks which took place that fortnight amid the highest security.

According to John Nathan Turner, the cast and crew stayed away "rather than travel down from London to the location at Leeds Castle each day."

Day One was Monday 24th July 1978 and was lebelled *Forest Day*. On this day the scenes of the TARDIS arrival were filmed, and so were Romana's walk through the forest and the Doctor's fishing by the lake. The session also included the Doctor's first encounter with Swordsman Farrah, in which Farrah sets fire to the sleeping Doctor's hat with an electro-rapier.

The statue of the knight killing a dragon which Romana finds on Grendel's estate (the dragon being the fourth segment) was specially built for the story out of plaster over a wire

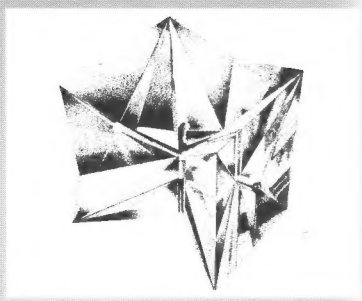
wide octopus and **Star Trek** would never dare to do anything so audacious". But ANDROIDS OF TARA is just safe. The ever present end of season conflagration promised (if not delivered) by the Key to Time plotline adds a certain sense of impending doom, but after that all you're left with is a story that isn't going to deliver any surprises. This is another instance (like THE GUNFIGHTERS) of **Doctor Who** pastiching a different genre and the conventions of that genre proving so powerful they overwhelm the show. After all, an android replica of a horse looks the same as a real horse from the outside. The moments of interest won by learning that a horse may be an android soon wears off if - all it does is act like a real horse. THE RIBOS OPERATION handled a lot of the same elements a lot better. Even a comparison between the ceremonial music heard in the two stories proves the point - in RIBOS the organ heavy music evokes an ominous cathedral setting, in TARA the harpsichord seems by comparison more appropriate to a fairground whirlitzer. And where RIBOS had the shrivenzale (great name, passable costume), TARA has one of Grendel's beasts: a man in an ape suit with a papier mache mask that looks so badly designed it reminds you of something **Blake's Seven** might have come up with on a good day. In the end, ANDROIDS follows through some of the reasonably intelligent thinking that went into the Key to Time: **Doctor Who** appears to have found some coherent direction again. But what the stories reveal is a show that has been beaten into submission.

Doctor Who had played the *Star Wars* gig before that film was even made. But when the production team gave us the likes of THE CURSE OF PELADON it had a budget and the skilled technicians that could create a host of memorable monsters. The Key to Time seems compromised: by budget, by pressures to tone down the horror, by the BBC loosing its grip on Saturday viewing, and by **Doctor Who** beginning to wonder just what it is doing hanging around so long and who its audience were. THE ANDROIDS OF TARA is the kind of ho-hum **Doctor Who** adventure which should have made the National Service generation wonder where all those great UNIT soldier stories, with their easily understandable character motivations, had gone and the *Star Wars* generation, witnessing the rebirth of Sci-Fi as post-modern epic on the big screen, wonder why they should spend Saturday tea-time watching hammy character actors in musty old BBC costume dramas.

Which leaves only one question - why was it so beloved of the production team, and so well-received by the general viewing public? Perhaps relying on the accessible images from Star Wars and its ilk - even without the cash and the glitz - made for a *comfortable* story. After all, it was a coherently, if not exactly excitingly, scripted story made with as much panache as a shoestring budget could afford. The sort of ho-hum production in fact which would have walked away with the season twenty-three awards. □

Prisoner - Perspex Block 4

DAVID OWEN examines the origins and sources of THE ANDROIDS OF TARA



Anthony Hope (Sir Anthony Hope Hawkins) lived from 1863 to 1933, was a successful barrister having also written five novels, when in 1893 he devised the sixth, *The Prisoner of Zenda*. Published the following year, its success made him a full time writer.

The sequel to *Zenda*, *Rupert of Hentzau* was published in 1898. The two novels are far and away his most popular works, bequeathing the ficticious nation of Ruritania to the public imagination. Swashbuckling tales where daring, honour, and love triumph over lesser motives, they have both influenced the adventure genre both in print and on the large, and ultimately small screens.

The Prisoner of Zenda concerns the exploits of an Englishman, Rudolph Rassendyll who visits Ruritania at the time of the coronation of the new monarch, King Rudolph. Purely by chance, the two Rudolphs meet, along with the King's aides, the old and dependable Col. Sapt, and the younger Fritz von Tarlenheim.

On the eve of the coronation, to take place in the capital, Strelsau, the two Rudolphs realise they are virtual doubles, both being descendants from the Ruritainian house of Elphberg, and that the King's dastardly half-brother, "Black" Michael bears him no great love.

At the King's country hunting lodge a good deal of wine is consumed, not least by the King, who it transpires is perhaps too fond of the good things in life. All four men either retire or pass out, drunk.

The following morning Sapt informs Rassendyll that the King's wine was in fact drugged, and that he will not recover from his slumbers that day. The coronation cannot be postponed due to this, as the people would not stand for a monarch who appeared to be too drunk to attend his own coronation, and the crown would surely fall to Black Michael. Sapt persuades Rassendyll to impersonate the king that day, in Streslau.

Despite a few hitches, the coronation passes sucessfully, much to the utter amazement of Michael and his aide Rupert of Hentzau. Stealing out of the city that

frame.

In the afternoon of 24th July, the crew moved closer to the main gates to film the scenes around Reynart's hunting lodge. This included the long shot of Romana being kidnapped at the end of part three. Mary Tamm had refused to be carried off lashed to a horse, so a double was used. Mary Tamm was not a horse woman, so under the guidance of stunt arranger Terry Walsh, Roberta Gibbs also doubled for Romana in the sequences where she rides off on Grendel's horse *Charger*.

The Tuesday's shooting was split into two sessions, one during the day, the other at night. Being mid-summer, and in the middle of a spell of fine weather, it was a long wait for nightfall. So the cast and crew were stood-down for the morning, reassembling mid-afternoon to shoot all the scenes in and around the tunnel into the air shaft. Kurster's kidnapping of Romana for part three was also shot in this session.

The first session of night filming took in all the scenes around the courtyard, draw-bridge and moat.

Some of the crucial episode four fight scenes were also shot that night, under the tuition and choreography of expert swordsman Terry Walsh. Walsh also doubled for Peter Jeffrey throughout most of the duel. The exception was Grendel's swan-dive into the moat right at the end of the scene. The dive was performed by Jeffrey, but it was nowhere near as dangerous as it looked. Far from bearing atop the battlements, Jeffrey actually jumped from a low wall by the castle perimeter on to a spread of mattresses. The splash was a sound effect added by Dick Mills in post production.

The third day of flming was also split. It was the day in which the crew filmed inside the castle.

The big scene of the afternoon was Romana's episode three escape from Castle Gracht on horseback. Again, Roberta Gibbs doubled for the long shots. There were however a few delicate moments when Romana first mounts the horse and tells it to start.

All the battlement scenes were also done on the Wednesday. These included long shots of K-9 surveying the patrolling guards, and yet more sword fight scenes after dark.

The busiest day was the Thursday when the unit moved back out into the forest to film the siege of the Pavillion of the Summer Winds in the morning. This was a very complex session

of shooting since a lot of pyrotechnic explosions needed to be rigged, primed and fired on cue.

Virtually the final shots to be done were the riding sequences for episode one as Grendel takes Romana by horse to his castle. One of the reasons Peter Jeffrey was cast as Grendel was because he could ride a horse. Even so, Michael Hayes was not prepared to take the chance of either Jeffrey or Mary Tamm being injured. So the riding sequences were kept till last in the filming schedule.

STUDIO RECORDING started in mid August. One of the first scenes to be recorded was the coronation.

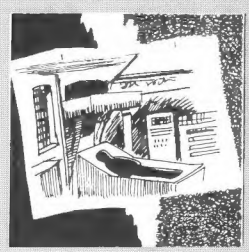
The sequence where the android is repaired in the hunting lodge was originally written to be set in the palace. This was changed during studio recording when Paul Lavers noticed that the scene was taking place in the wrong set, and the scenery for the palace could not be recalled. Dialogue had to be inserted to explain this change of location.

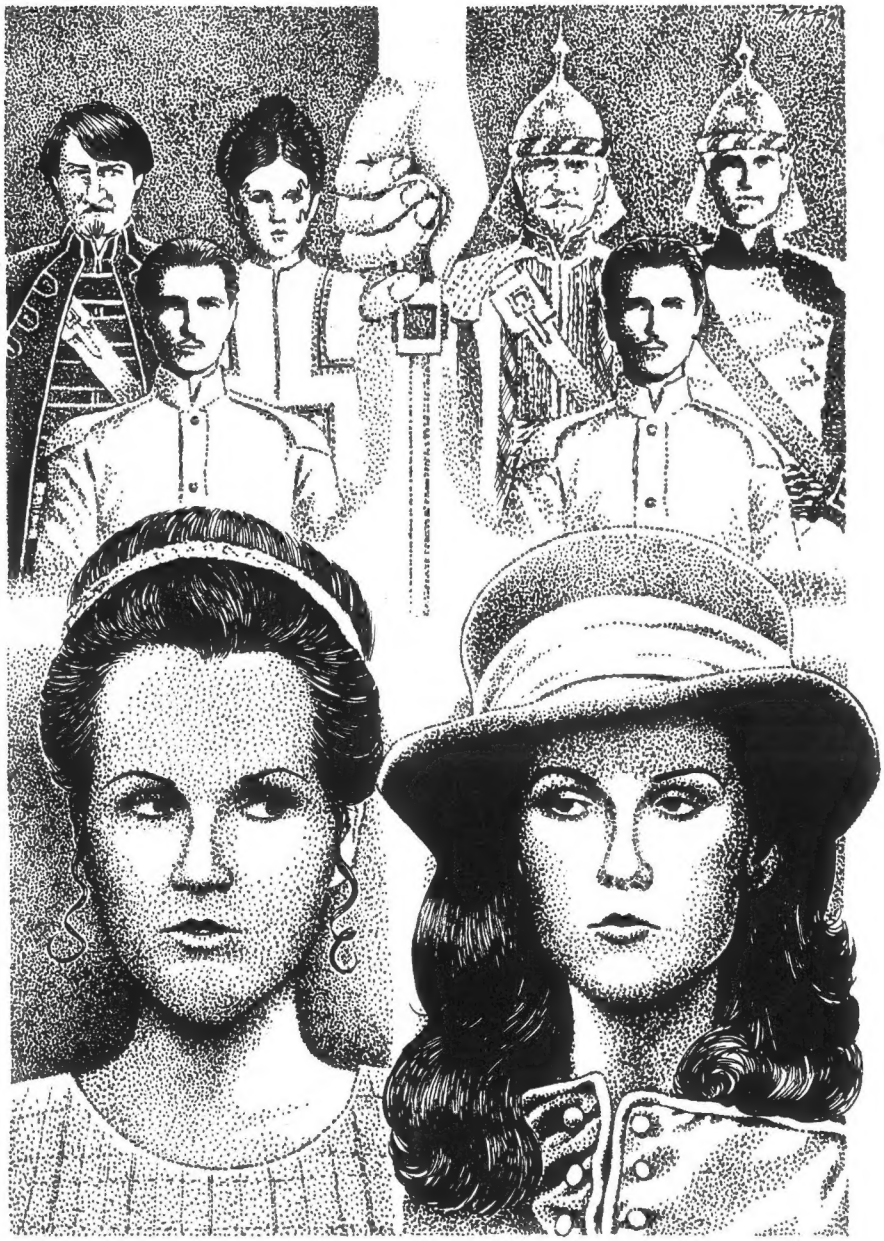
Several interesting camera techniques were used - such as Lamia's face seen blurring out of focus from Romana's point of view as she is drugged.

To show the androids, a mixture of techniques was used. Sometimes the Reynart android was a simple dummy complete with detachable Reynart-face. Sometimes Neville Jason played the android and Prince together in which case a split screen technique was used - as it was for Romana's meetings with her android and with Princess Strella. Scenes in which only one of the doubles of Reynart or Strella/Romana appeared were obviously simpler.

In one sequence, the Doctor works on a circuit board attached, along with a false section of hair, to the back of Reynart's head making it seem that the circuit has been pulled out from the android.

In his script, David Fisher stipulated the clock timing the appointed hour of Reynart's coronation should be a giant water clock. However, the ***SET DESIGN*** budget would not stretch to this, so a conventional





night to retrieve the King from the lodge, Sapt and Rassendyll discover that he has been captured by Michael, and is surely being held in Michael's castle at Zenda.

A state of impasse has been reached, whereby Rassendyll must continue to impersonate the King and both sides know what the other's plots are but must not expose them publicly. Rassendyll and the King's intended, Princess Flavia fall in love, no such real relationship having existed between her and the King. Michael desires Princess Flavia, but is in turned admired by Antoinette de Mauban. The latter sends a message to Rassendyll to meet her at a hunting lodge, or the King's life will be in danger. He holds the rendezvous and is unsuccessfully ambushed by Michael's aides.

Eventually, Sapt, Fritz and Rassendyll go to Michael's palace at Zenda. Swimming the moat, Rasendylll discovers a tunnel leading up to the King's cell, from which his body could be disposed of in the event of the castle being stormed. He sucessfully sneaks into the castle with the intent of lowering the drawbridge, and safeguarding the King until Sapt, Fritz and their men can enter en masse.

Rupert, who had previously attempted to betray Michael by making an offer to Rassendyll in return for some of Michael's estate, has also had designs upon Antoinette de Mauban. Michael catches Rupert courting with Antoinette, and in the ensuing fight, is stabbed to death by him.

A final swordfight between Rassendyll and Rupert ends with

Rassendyll lowering the drawbridge, and Rupert escaping by diving into the moat. The castle is taken, and the King saved to take his throne. Rassendyll returns to England.

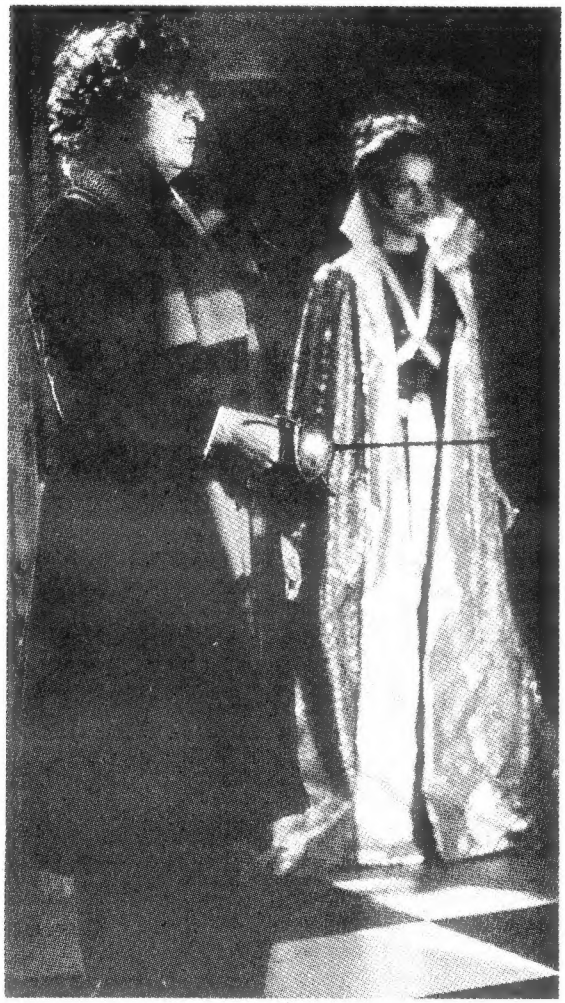
In 1952, *The Prisoner of Zenda* was released by Metro Goldwyn Mayer. Directed by Richard Thorpe, and based on Hope's novel and the dramatisation by Edward Rose, it starred Stewart Granger in the dual role of Rassendyll and the King, and Deborah Kerr as Princess Flavia.

Some differences from the novel are here relavent. Rasendyll is now fishing when Sapt (renamed Zapt) and Fritz encounter him, and the Fritx lifts his hat with his rapier. Nor do we see any of Rassendyll's experiences before and after the Ruritanian episodes in England. The plural villainy of Michael's aides is contracted into the character of Rupert of Hentzau.

Clearly, David Fisher's THE ANDROIDS OF TARA owes much to *The Prisoner of Zenda*. Direct character comparisons can be made between Sapt/Zapt and Zadek, Fritz von Tarlenheim and Swordsman Farrah, King Rudolph and Prince Reynart, Princess Flavia and Princess Strella, and Antoinette de Mauban and Madame Lamia.

Following the film's contractions of several characters into one, the evil axis is entirely represented by Count Grendel, who combines the role of Michael and Rupert into one.

It is ironically the central character in "The Prisoner of Zenda", Rudolph Rassendyll who is not represented as one person in THE ANDROIDS OF TARA.



Whilst the Doctor provides Rassendyll's courage and intelligence, it is the android "George" who provides the resemblence to the King.

The addition of Romana to the plot, and her resemblence to Strella is entirely original. Many incidents in *Zenda* are echoed in ANDROIDS.

The encounter between the Doctor and Zadek and Farrah by the lake is straight from the film (but not the book). The drugged wine incident differs in that Reynart does not have a weakness for drink, and all the men are affected.

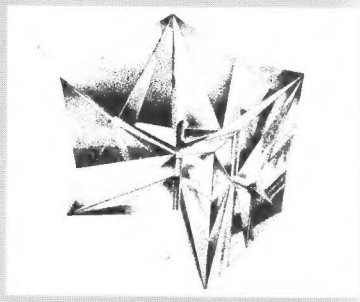
Placing a false King on the throne to confound his opponents occurs in both works, as does the central stalemate, where the protagonists can be open with each other, but not with the people of Ruritania/Tara.

The Doctor crossing the moat to a hidden tunnel echoes Rasendyll's. The summons to the summer house by de Mauban/Lamia, and subsequent ambush by Rupert/Grendel is virtually identical.

ANDROIDS ends with a true salute to its roots with the final swordfight, and the vanquished's dive into the moat to escape.

ANDROIDS is *not* a remake of *Zenda*. Echoing some of the characters, and the basic outline of the plot, as well as some of the pivotal incidents it is a homage with some truly inspired additions.

After having waded through Hope's tortuous nineteenth century prose, and winced through the pantomime bravado of the film, THE ANDROIDS OF TARA is surely the best way to enjoy The *Prisoner of Zenda*, and more besides. □



clock face was used. The clock face that was used had on it fairly standard symbols of the Zodiac and sixteen 'hours.' The hand moved in jerks from one sector to the next rather than smoothly between them.

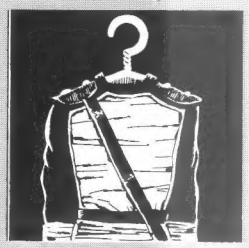
Apart from this the sets were mainly intricate, but straightforward. Most striking is Lamia's laboratory where the Taran architecture meets stock BBC computer/high-tech machinery props. One interesting aspect of Taran architecture is the upside-down windows seen in the palace coronation room.

The inside of the Pavillion of the Summer Winds was a set buit to match the location exterior. A small section of woodland was built to be seen through the door when it opens.

MAKE-UP for the story was, for the most part, fairly straightforward. The notable exception was Till's disfigured face with his right eye partially closed by scar tissue.

Lamia's ornate hair, with its snake-like tendrils stuck to her face and neck was also the work of the Make-up department.

After the economies of THE STONES OF BLOOD, a litle more money was allocated to this story. The lion's share of the moneywent on ***COSTUME***. Director Michael Hayes wanted a colourful costume pageant and used his resources accordingly. Apart from some background courtiers, all of the cast wore specially created outfits - even down to the guards with their embroidered tunicsand flared batlte helmets.



Pride of place went to Mary Tamm's costume. this was rich purple and green riding gear, which was the subject of its own press photo-call midway through location filming. For the TARDIS scenes in part one, however, she again wore the white gown designed by June Hudson for THE RIBOS OPERATION.

The only costume which was not deemed a great succes was *The Beast* - the creature that stalks Romana through the forest in the first episode. In the script, David Fisher clearly identified the animal as a bear, but the stock

costume used in the production looked so poor on location that hurried attempts were made to try to make it look more fierce. They failed, and as a result the film work was edited and rejigged to ensure that as little as possible of the creature was seen.

It is possible, and often rumoured, that the costume used (but not the mask) was actually the original costume made for Aggedor in THE CURSE OF PELADON. This has never been confirmed, but if true is an example of coincidence rather than design.

The actual appearance of the key segment during its transformation was achieved by ***ELECTRONIC EFFECTS*** - it was mixed in the studio and added later to the location film. Doing it this way, rather than by a simple roll-back-and-mix on the location film, meant the lighting could be controlled more easily to make the segment flash as it transforms.

Two of the most time-consuming overheads for THE ANDROIDS OF TARA were the split-screen shots and the substantial electronic effects. Both of these required careful lining-up, timing, and correct eye-level response movements by the cast.

Because of the heavy use of electronic effects, two gallery-only days were booked. In the event, though, only one and a half days were made available for the gallery sessions. A series of short, unofficial strikes hit BBC Television Centre during the summer, bringing several shows to a halt. For once, **Doctor Who** was not directly affected. But a knock-on effect was a backlog of productions needing to be completed. Once result was that **Who** lost half of a gallery day to another production.

This cost THE ANDROIDS OF TARA some of its promised 'spectacular' swashbuckling finale shots as Electronic Effects operator A. J. "Mitch" Mitchell ran out of time.

Mitch spent much of his time adding travelling electron bolts and rapier flashes as well as a moving laser blast for K-9 and the blue rays fired from the android Romana's belt. However, the duel between Grendel and the Doctor has hardly any flashes or sparks from the electro-rapiers they are using - partly by design (so the flow of the sword-play is not interupted) and

Well-worn Design

Designer JUNE HUDSON explains the workings of the BBC's Costume Department to JEREMY BENTHAM

IF it's worn, it's Costume" is virtually the maxim of the Costume Department. It is a very clear cut definition although with roles and responsibilities that have adapted and changed with the increasing sophistication of television production. Alongside Scenic Design and Make-up, Costume forms one third of the original triumvirate of creative departments seen as vital to the service right from its very beginnings at Alexandra Palace in the Thirties and Forties. Of those three Departments, Costume had the highest profile. Press photographers were rarely interested in empty sets or delicate make-up applications, but costumes were seen to be as important in the construction of a character as the identity of the artist chosen to play the role. After all, it *was* Tom Baker that caught the public eye in those early press photocalls, but Tom Baker *dressed* as the fourth Doctor.

THE ANDROIDS OF TARA was a showcase of the BBC's flair in handling period drama. Although ostensibly a science-fiction production, its Ruritanian inspired gowns, suits of armour and ceremonial regalia proved immediately eye-catching. Nowhere more so than Romana's elegant purple and green riding wear, created by Doreen James. Having progressed through nearly two years of Leela's minimalist loin cloths, the arrival of the elegant Mary Tamm was a Designer's dream. "She could wear anything and look good" maintains June Hudson, who crafted Romana's definitive white gown and cape for her debut story, THE RIBOS OPERATION. After that serial aired, June Hudson received a whole stack of letters from viewers asking after the pattern and the type of material used. In a few cases these enquiries stemmed from anxious future brides who believed they had found that just-perfect wedding dress.

Today the Costume Department is housed at Television Centre, in a large open-plan office kitted out with desks for each of the full-time designers, an administration office plus one full-time clerk to handle all the paperwork. Back in 1978 the BBC employed around sixty full-time Designers, although their numbers have depleted somewhat since then with the drop in the number of in-house BBC productions being made per year.

Despite that figure of sixty, very rarely would any visitor to the office have seen more than a dozen or so present on any one day. The reason is simple. When not actually involved in studio recording or outside doing location filming, the Costume Designer's work the majority of their 40-hour week from home, generally visiting the office only when required for meetings or to deal with the administration sides of the job.

It sounds a cushy number but if anything the hours a Costume Designer puts in working from home can be far more arduous than those spent in the comfort of a bright, centrally heated office. Research is the biggest time consumer. When June Hudson was tasked with creating an authentic look for the new *East Enders* series in 1984, she spent more than six weeks touring that part of London, visiting shops, residential areas, pubs and markets, making observations and taking notes, studying the styles and trends popular in that part of London, precisely so that when it began, the series would be an accurate depiction of life there, and not a reworking of that patronising thirties cinema image of drab towns filled with cliched, down-at-heel Cockneys.

Keeping abreast of current developments in material and fabric technology is a constant demand, as is the need to monitor other fields in case new inventions there help or hinder the art of the Costume Designer. A new fabric might beckon a stunning new look for a drama, but if the colours or weaves react unfavourably with the electronics of the cameras, then the effect on screen could be worse than the infamous strobing check suits of television newsreaders in the early Seventies.

The whole business of costuming in television programme is very involved, not only for the Costume Department who must allocate it appropriate staff, time and resources, but also for the Producer of the show who has to have an idea how much of its budget can be spent on the costume side.

To begin with a Costume Designer does not actually make any of his or her creations. Essentially the "products" a Producer buys from the Costume

Designer are two-fold; a set of creative designs, and supervisory control over the costuming side during production. In return the Costume Department "bills" the Producer for the Designer's time spent on the production - for that part of a forty-hour week spent working on the show in question, charged at a fixed rate per hour. The Producer will also be charged for the work done by the dress and prop makers as well as the number of Dressers the production required.

Dressers are the Costume Designer's own *crew*, the people who help the artists into and out of their costumes on fitting rehearsal and shooting days. Dressers are needed both to look after the finished costumes and because putting them on can be a very complicated operation; particularly the case whenever period or science-fiction shows are involved. On average **Doctor Who** will have four allocated dressers per serial, two male, two female, although where a lot of complex costumes are involved, such as WARRIORS' GATE with its large numbers of Gundan and Tharil outfits, that figure can be scaled up dramatically.

Another talent a Costume Designer is expected to have is the ability to match the Dressers to the chosen cast. Very often the Dresser is the first BBC person an artist meets on shooting days, so it is important that their relationship be a harmonious one. Some artists prefer cheerful, garrulous Dressers to buoy then through the day while others do not want their concentration broken by chatter and opt for more discreet presences.

On dress rehearsal and shooting days each Dresser is scheduled to work a 9:00 AM to 10:30 PM day for a fixed rate per hour. Those fees too are incorporated into the Costume Department's bill. Dressers are deemed to belong to the Costume Department even though they have their own unit at the BBC and their own Department Head.

The Costume Designer will generally join a production once the rehearsal scripts are ready. The scripts will list the principle characters, but often there will be a need to negotiate with the Producer the number of extras and walk-ons required. Will the extras need special costumes too? How elaborate will those costumes need to be? Can they be brought in and reworked from stock, or hired from Theatrical Costumers like *Bermanns and Nathans*? Are there any height or build factors to be considered? The answers to all these questions and many more will determine the cost estimate the Costume Designer gives the Producer and the options open should the figures be disputed.

In practice the Costume Designer would be expected to work to the figure allocated somehow. On **Doctor Who** its budget for a whole season would be agreed between the Production Unit Manager and the Head of Costumes at the beginning of its year. The onus is then on the Producer to spend it wisely and evenly thereafter. The problem of the 1970s, though, was galloping inflation, hence why serials at the start of the year tended to look opulent, while those towards the end often exhibited clear signs of belt tightening.

Armed with a brief on spending the Costume Designer begins the creative process, a four to six week period researching and then designing all the costumes from the principle cast down to the extras. One question frequently posed to the Producer of **Doctor Who** was, "Do you wish to recostume the leads, viz, the Doctor and his companion?". Although it always looked better on screen giving then new or modified outfits with each new story, an available saving was to have then wear the same outfit year round. Leela as almost the first companion to have a *fixed* costume. But it would be John Nathan-Turner who, as Producer in the Eighties, would derive the greatest financial benefit to the series by adopting reuseable *uniforms* for all the regulars.

Workmanship has to be another element in the Costume Designer's creative-to-budgetary equation. Although elaborate costumes need not be overtly expensive (On **The Six Wives of Henry VIII**, for example, John Bloomfield saved the cost of intricate lacework using painted paper doileys instead), essentially you get what you pay for.

Doctor Who in particular requires more than just the services of dress-makers to physically produce the costumes. Outfits such as space-suits or battle armour, with the need for fibre-glass and resin work were beyond the talents of a seamstress. Here the freelance prop-makers would come into their own. The Cybermen are classic examples where prop-makers as well as dress-makers had to be engaged. The silver body suits of the mark II Cybermen were sewn by dress-makers, but the fibre-glass helmets and flashing-light chest units were constructed by Jack Lovell's engineering firm of prop-builders.

Another common alliance is pairing the skills of the Costume Department with those of Visual Effects or Make-up to achieve something new. The Zygons were the result of a near-perfect symbiosis between Costume Designer James Acheson's ideas and John Friedlander's knowledge of sculpting an latex technology to realise then. It can be an alliance with problems however.

The objective of the Costume Designer is to submit to the Producer for approval a set of "architect's plans" for all the costumes involved in the show. The plans need not be perfect

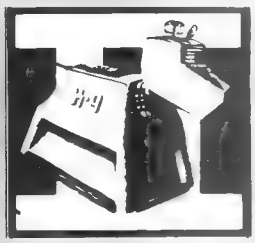
partly as a necessity..

The electro-rapiers were all hired, static props with knobs and dials fitted by ***VISUAL EFFECTS***. To achieve the effect of the Doctor's hat catching fire when touched by one of the rapiers, an electrically-fired flash charge was taped underneath the hat and triggered on cue. Tom Baker later recalled this as one of his least favourite scenes from the series.

Pyrotechnic fuse wire was also used for several instances in the story where the Doctor's scarf gets burned or severed by Farrah's sword thrusts.

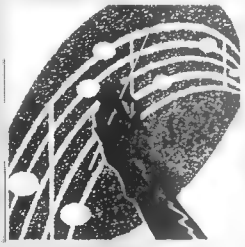
The sequence where Grendel throws his lance at Reynart's android which explodes was shot almost exactly as seen - a lance was thrown into the android and a charge detonated at the moment of impact.

For the final scene where ***K-9*** is left marooned in the rowing boat, director Michael Hayes specifically wanted the boat to be seen idly turning - to emphasise K-9's stranded predicament. To achieve this, a member of the production team was left aboard the boat, along with the lightweight dummy K-9 (complete with lights). The heavier, mechanised version was both too heavy and too expensive to risk. The crew member then paddled in circles, keeping hidden from the cameras under a blanket.



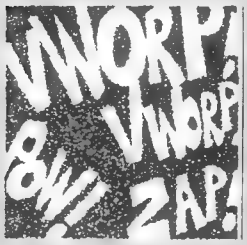
When the shooting was finished, the boat was paddled ashore by the crew member - solving another logistic problem.

INCIDENTAL MUSIC was provided as usual by Dudley Simpson. In addition to his usual requirements of brass, wind and percussion, Simpson scored passages of music for the harpsichord to give a more 'mediaeval' feel to the story.



Simpson also included a small piece of his

Doctor theme as the Doctor and K-9 set off by boat to break into Castle Gracht under cover of night.



Contrasted with this, the ***SPECIAL SOUND*** added by Dick Mills included some electronically-treated tropical bird calls. These were added to the forest scnes to help give it an alien feel.

Some of the other sounds added include the noise of Lamia's electric saw (in fact a non-moving prop seen only briefly), an enhanced noise for Lamia's drill (an electric screwdriver), and the sound of liquid being poured when Farrah pours non-existant wine into goblets at the end of part one and start of part two.

Dubbing also included adding the Doctor's line "I hope you know how to stop this thing" to the sequence where Romana rescues him on Grendel's horse.

Once edited for ***TRANSMISSION*** , all the episodes ran pretty close to twenty-five minutes, except for part three, which came out at just over twenty-two minutes. The episode ending should have been the moment when Grendel hurls his lance into Reynart's android double. Michael Hayes decided, however, to extend the episode by grafting on some of part four's scenes of Romana's capture.

One oddity of THE ANDROIDS OF TARA is that the opening titles were edited into the opening sequence in a different order from every other **Doctor Who** story . For this story the order was: first the story title, then the episode number, and finally the author's name.

Graham Williams thought the finished story "had style". Anthony Read called it "a splendid romp". Mary Tamm has called it "bouffant".

Despite criticism from some fans at the time, THE ANDROIDS OF TARA proved popular with the general public. Episode two gained the second highest ratings of the season, and the story as a whole was aparticular favourite of Graham Williams. When he was asked to pick two stories for rescreening in the summer

fine-art illustrations, but they must show how each outfit will look on the characters in question, and they must detail all the fabrics that will be used to make them. Usually each design will be accompanied by a set of swatches for each of the fabrics. These do give the Producer a better idea of the finished outfits, but their main job is to define to the dress maker the materials he or she will work with.

One of each costume is the norm for most productions, but there can be occasions where duplicates or even triplicates of key costumes ar needed. The risk factor is on element. Will an expensive production be held up waiting for just one suit, soaked in the previous scene, to dry in time for the next scene, set two days hence?

Costume supervision is the other part of the Costume Designer's brief. Although handling the costumes and making any running repairs are tasks undertaken by the Dressers, the Designer is responsible for organising any extra protective wear for the artists, any washing facilities that might be needed on location, and for any extra protective wear includes such things as umbrellas, warm blankets, even pairs of Wellington boots - very useful when filming in that classic **Doctor Who** location, the water-filled quarry on a rainy day in mid-winter. On such occasions arranging an effective laundry service is mandatory.

In-situ costume modifications ordinarily happen for reasons of continuity. Although part of the PA's job is to note down scene-to-scene continuity details (top button undone, scarf worn over left shoulder, and so on), the Costume Designer must consider strategic costume alterations. An unsung but very real problem for June Hudson was Terry Nation's series **Survivors**. Although it seemed that the main characters wore their own standard street clothes all the time, there were subtle modifications made right through the series; gradually ageing and dirtying all the pullovers, jeans and anoraks so as to suggest a society in decline; where there are no more washing machines, where hot water is scarce, and where patch-up repairs are made by amateurs. As a standard BBC drama recorded out-of-scene-order, the need to match the right age of the costume to the right scene or episode was of paramount importance.

Many BBC Costume Designers cite **Doctor Who** as a difficult series to work on. A lot has to be designed from scratch, money is very tight, and the programme is not ranked high enough to rate a Costume Assistant per show to share any of these burdens. At the same time few deny the challenge it affords to their creativity, and the rewards in terms of public and fan recognition they reap in return. June Hudson recalls the years she spent on the programme as among the happiest of her professional career. In the end, it was the BBC who put a stop to her continually being asked back by the Producer, just so that someone else could be given a chance. recognition, it seems, is a question of **Who** you know. □

Changing the Code

STARTING with THE ANDROIDS OF TARA, the BBC no longer used overall recording numbers for each episode. The old-style recording numbers for the studio sessions, as given in the advance studio allocation plans were kept for a little longer - and ANDROIDS is the last **Doctor Who** story to have these.

It is also the first to have the new Programme Numbers. The number for the first episode was LDLA063L/72. This compares with the THE STONES OF BLOOD, the second episode of which (for example) had the Project Number 2348/2310 and the Recording Number VTC/6HT/B25003/ED/ED.

The way the Project Numbers worked was that the first two digits gave the department (23 for Drama Serials), the next two the planning year. In 1963/4 the planning year digits were 63 and 64. Then the system changed to range from 14, 15. It was changed to 48 in 1968. 1970 was given the number 40, and this rose sequentially until 1979 (given as 49). Just to confuse the matter further, 1980 was 40 (again), and then the system was discontinued.

The final four digits of the Project Number were specific to the episode of the drama serial, and season 16's **Doctor Who** numbers were more sensible than most, running from 2301 to 2326.

The Recording Number was constructed as follows:

VTC This meant colour videotape.

6HT This meant 625-line high-band transmission (prerecorded for transmission).

B This was because they started at /0001 and eventually ran out of numbers in 1975 (the first **Doctor Who** to have the B inserted was PLANET OF EVIL)

25003 This is a sequential number.

/ED This means an edit. So a suffix of /ED signifies a first edit, while /ED/ED means that a second edit was made.

The new Programme Number is made up of the following elements:

LDL This means London Drama Serials (LDS is used for London Drama *Series*) - equivalent to the old 23 prefix of the Project Number.

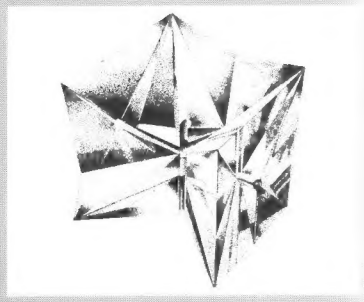
A This refers to the planning year. This was the first year of the numbering system, so it was called A. This may seem obvious, but not all departments keep to this system.

063 The three digits after the year letter are just a sequential number.

L The final letter is randomly generated (for some obscure reason).

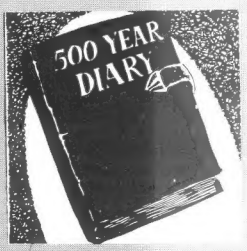
/72 The final number tells what edit the tape is. /71 means it is a first edit (as parts three and pour of ANDROIDS), /72 is the second edit, and so on. /70 is used for off-air recording - this is used for VHS recordings and for *programme as broadcast* tapes of live programmes on one inch tape or another professional format. /69 is used for pre-edited sequences. Suffixes such as /01 and /02 are used for raw footage and for reclassification of pre-1978 programmes which have now all been given dummy Programme Numbers (where recordings still exist).

Some numbers never change, for example the Film and Videotape Library number is always in the form 1/SFLX000Y, where X000Y is the core of the Programme Number (for example, A063L) - so ANDROIDS' first episode is stored in the library as 1/SFLA063L. The prefix makes it a costing number - in this case (1/) it would be the first transmission of a standard programme. A prefix of 50/ indicates a coproduction (in **Doctor Who**'s case with ABC Australia for THE FIVE DOCTORS, and with BBC Enterprises for later seasons). 60/ is used for independent productions - so this may be a code which stored tapes of **Doctor Who** will gain in the future. □



of 1979, Williams nominated THE PIRATE PLANET and this story - THE ANDROIDS OF TARA. Owing largely to the effects fo the ITV blackout, the repeat achieved ratings of 6.2m, 10.4m, 10.5m and 9.6m - the highest ever for a **Doctor Who** repeat.

From what TARA offers for **Doctor Who** ***CONTINUITY***, we see some interesting things in the TARDIS. The Doctor retireves his fishing rod from a cupboard which is positioned apparently between the camera and the console. The cupboard contains various paraphernalia - including a gas mask.



The TARDIS wardrobe is glimpsed briefly. It is a single rail of clothes positioned (usefully) just outside the Console Room, and it has on it - even more usefully - clothes for locations starting with the letter *T*.

The Doctor claims that according to *Rules Governing Time Lords* section 93, paragraph two, he is permitted a rest of fifty years after a journey of 400 years and twelve parsecs. Romana accuses him of lying about this, but we can assume it accurately reflects the distance from twentieth century Earth to Tara when the story is set.

The Doctor is on fine form - he refuses to be bought by Reynart's offer of a thousand gold pieces to fix this android double (which the Doctor calls *George*). The Doctor haggles for 500 gold pieces instead.

We learn a little about Romana too. She has never seen a horse before, and asks what makes it go. When she escapes on Grendel's horse she tells it to start, and is frustrated when it does not. We also learn from Romana's first-episode activities that the ankles of a Time Lord get swollen when sprained.

We also learn that the Doctor's hearing, if not that of any Time Lord, is keen enough to detect a circuit sparking inside an android. This is how he identifies the android Strella at the coronation.

Time Lords also have different alpha wave patterns to native Tarans.

Of the Key to Time, we learn that Lamia has blunted two diamond drills trying to scratch the fourth segment.

Compared to other stories, THE ANDROIDS

Audience

ITV (LONDON region) **SATURDAY 25th NOVEMBER 1978**

SPORT	NEWS	CONTRACT	MIND YOUR LANGUAGE	BRUCE FORSYTH'S BIG NIGHT		THE INCREDIBLE HULK "The Beast Within"		SALE OF THE CENTURY	THE PROFESSIONALS "A Stirring of Dust"		NEWS	TWIST IN THE TALE		SATURDAY NIGHT PEOPLE

5:00 5:30 6:00 6:30 7:00 7:30 8:00 8:30 9:00 9:30 10:00 10:30 11:00

BBC 1

SPORT	PINK PANTHER		NEWS	BASIL BRUSH	DR. WHO Tara (1)	LARRY GRAYSON'S GENERATION GAME		ALL CREATURES GREAT & SMALL	SOME MOTHERS DO AVE 'EM		STARSKY & HUTCH	NEWS	MATCH OF THE DAY	PARKINSON

5:00 5:30 6:00 6:30 7:00 7:30 8:00 8:30 9:00 9:30 10:00 10:30 11:00

BBC 2

HORIZON	PLAYSPORT	MY MUSIC	O.G.W TEST	NEWS	NETWORK	TOSCA (Opera)				ON THE RECORD	film THE APPLE GAME		

OF TARA is certainly in the running for the story containing the most kissing in a **Doctor Who** adventure - including lip-play between Grendel and Lamia, Reynart and Strella...)

One ***TRIVIA*** anecdote told by the location crew is about the night sequences of storming Castle Gracht. The sequence was filmed at two in the morning. It was a very cold night, and Michael Hayes gave the cast a bottle of whisky to help them keep warm. Much to the amusement of the rest of the cast, Simon Lack slipped and fell on the bottle - breaking it. The amusement was so great that they almost woke up the people in the castle with their laughter.

Tara is presumably the name of the planet as well as the capital city. The Doctor and Romana talk of Tara as if it is a planet in the early TARDIS scenes, but the inhabitants refer to the city as "Tara itself." Perhaps the planet has taken its name from the capital city.

There seems to be aninteresting mix of animal life - from tropical birds we hear andthe beast which attacks Romana to horses. Also, Farrah knows what a dog is.

Farrah is also not surprised by the Doctor's reference to soon being light years away from the "piffling little planet."

Farah is a Swordsman, Zadek is Swordmaster and commander of Reynart's bodyguard.

The only in-situ high technology we see on any scale is the machinery in Lamia's laboratory which she uses to replicate the Doctor's voice and manufacture androids.

Lamia is described as a surgeon-engineer, although Grendel also makes it clear she is a peasant. On Tara it is the peasants are skilled in electronics (such as androids), the nobles treat such knowledge with contempt. Farrah describes the crossbow as "a peasant's weapon."

Tara has a religious culture. We see the Archimandrite, head of the church, and we lern that Grendel has a chaplain. We also learn that monastic lands are held by the religious orders under the protection of the crown - protection and lands may be withdrawn at the king's discretion at any time.

Grendel is, he tells Romana, *Knight of Gracht and Master of the Sword.* Even his enemies proclaim him to be "the best swordsman on

THE spectacular failure of the nationally networked **Bruce Forsyth's Big Night** did **Doctor Who** no end of good towards the end of 1978. The ITV show was hailed as the rebirth of true variety. It was supposed to recapture the record-breaking audiences of **Saturday Night at the London Palladium**. But in effect it all but killed that form of 'live' entertainment.

The costs to mount each **Big Night** were huge, and audience figures of about five million were poor returns for the advertisers. Reruns the same night as the first show of the BBC's **Some Mothers Do 'Ave 'Em** captured bigger audiences.

Doctor Who benefitted greatly from ITV's embarrassment. Scheduled against, for example, variable quality episodes of **The Incredible Hulk**, earlier in 1978, THE STONES OF BLOOD had managed an average of eight million viewers. But when **Big Night** was brought forward to start at six o'clock (and shortened by half an hour), **Doctor Who**'s figure jumped up by over a million. Part two of THE ANDROIDS OF TARA was the first episode of the sixteenth season to top ten million viewers (see the table below).

If *Radio Times* pre-publicity for THE ANDROIDS OF TARA was fairly minimal, the same could not be said for its rival *TV Times*. At a time when **Bruce's Big Night** needed a big boost, it was almost as if the publishers were conspiring instead to promote the opposition.

Doctor Who was loudly promoted by Yorkshire Television's decision to ask Tom Baker to present the first season of their new series designed to promote children's reading - **The Book Tower**. Launched in the autumn of 1978 the programme, and all its attendant publicity built high on the implied notion of Doctor Who encouraging children to read more. During **The Book Tower**'s launch week in November, TV Times carried a one and a half page feature on Tom Baker. It contained numerous references to Tom's role as the Doctor, and it even made passing reference to K-9 as well.

Meanwhile, however, both *The Daily Mirror* and *TV Times* carried an interview with Mary Tamm promoting her latest role on ITV. In their television pages for Saturday 16th December *The Daily Mirror* gave an ominous hint of things to come. Previewing that Sunday's episode of **Return of the Saint** (in which Mary Tamm appeared with Ian Ogilvy and Diane Keen), she said of her time on **Doctor Who**: "It has been a marvellous experience. Although I have been asked to do another series next year, I don't know if I will."

With the last story of the season shortly to enter its final studio sessions, the writing for the first incarnation of Romana was clearly on the wall. □

The Androids of Tara - ratings

Part	Audience	Position	Appreciation
One:	8.5m.	45th	—
Two:	10.1m.	30th	65
Three:	8.9m.	38th	—
Four:	9.0m.	45th	66

IN-VISION (ISSN 0953-3303) Issue 35, completed and first published December 1991
COMMISSIONING AND CONTRIBUTING EDITORS: Justin Richards and Peter Anghelides
PUBLISHER: Jeremy Bentham
DISTRIBUTION ASSOCIATE: Bruce Campbell
CONTRIBUTORS TO THIS ISSUE: Alistair Hughes, Archibald Mandrite, Andrew Martin, David Owen, Andrew Pixley, Tim Robins, Raymond Twatt, Paul Vyse, Martin Wiggins
FORMAT BY: Justin Richards/Peter Anghelides, June 1986
DOCTOR WHO COPYRIGHT: BBC television 1977, 1991
PHOTO ORIGINATION: Vogue Typesetters
COLOUR: Banbury Repro
PRINTERS: Banbury Litho
EDITORIAL ADDRESS: Mill House, Aspley Court, Hill Farm, Nr Hatton, Warwick CV35 7EH UK
SUBSCRIPTIONS: 8 issues for £17 (add £2 for card envelopes) to: Jeremy Bentham, 13 Northfield Road, Borehamwood, Hertfordshire WD6 4AE UK

Context

CAST

DOCTOR WHO Tom Baker
ROMANA Mary Tamm
VOICE OF K-9 John Leeson
COUNT GRENDEL Peter Jeffrey
ZADEK Simon Lack
FARRAH Paul Lavers
PRINCE REYNART Neville Jason
LAMIA Lois Baxter (1-3)
TILL Declan Mulholland (1, 3-4)
ARCHIMANDRITE Cyril Shaps (2-4)
KURSTER Martin Matthews (2-4)
REYNART ANDROID Neville Jason
PRINCESS STRELLA Mary Tamm (2,4)
STRELLA ANDROID Mary Tamm(2-3)
ROMANA ANDROID Mary Tamm (3)

SMALL & NON-SPEAKING

CREATURE Ray Lavender (1)
DOCTOR'S DOUBLE Terry Walsh (4)
ROMANA'S STUNT DOUBLE Roberta Gibbs (1, but charged to 3)
GRENDEL'S DOUBLE Terry Walsh (4)
GRACHT GUARDS Peter Roy (1-4), Derek Chafer (1-4), Gus Roy (2-4), Mike Mungarvin (2-4), Rodney Cardiff (2-4), Steve Ismay (2-4), Derek Suthern (2-4), Tony Snell (2-4)
PALACE GUARDS (2-3) Reg Woods, Walter Turner, Tony O'Leary
PRIESTS (2-3) Jay McGrat, Ronald Gregory
NOBLES (2-3) Denis Jennings, Victor Reynolds, Charles Adey-Grey, Kyle Adair, George Romanov, Lincoln Wright, Raymon St.Clair, Harold Horsham, Bill Whitehead, Philip Webb, Roy Seeley, Evan Ross, Brychan Powell, Peter Whittaker, James O'Neill, Michael Moore, Jimmy Mac, James Delaney, Vernon Drake, Richard Atherton
COURT LADIES (2-3) Iris Rongier, Angela Delaney, Helen Garton, Christine Cole, Enice Bennett, Delphine Auchterlonie, Barbara Bermel
EXTRAS Alan Troy (2-3), Trevor Wedlock (2-3), Ray Levender (4)

CREW

SCRIPT EDITOR Anthony Read
PRODUCTION UNIT
MANAGER John Nathan-Turner
DESIGNER Valerie Warrender
DESIGN ASSISTANT Paul Wright
COSTUME DESIGNER Doreen James
MAKE-UP ARTIST Jill Hagger
MAKE-UP ASSISTANTS Leslie Roovray, Elizabeth Gray
VISUAL EFFECTS
DESIGNER Len Hutton
PRODUCTION ASSISTANT Teresa-Mary Winders
DIRECTOR'S ASSISTANT Wendy Plowright
ASSISTANT FLOOR
MANAGER Rosemary Webb
FLOOR ASSISTANT Julie Mann
FIGHT ARRANGER (1,3-4) Terry Walsh
FILM CAMERAMAN John Walker
FILM SOUND Don Lee
FILM EDITOR David Yates
STUDIO LIGHTING Brian Clemmett
TECHNICAL MANAGER Peter Valentine
STUDIO SOUND Richard Chubb
GRAMS OPERATOR Andy Stacey (1st studio)
SENIOR CAMERAMAN Ron Green (1st studio)
CREW 7 (1st studio)
VISION MIXER Nigel Finnis (1st studio)
ELECTRONIC EFFECTS A.J. Mitchell
VIDEOTAPE EDITOR Alan Goddard
SPECIAL SOUND Dick Mills
INCIDENTAL MUSIC Dudley Simpson
WRITER David Fisher
DIRECTOR Michael Hayes
PRODUCER Graham Williams

TRANSMISSION

Part One: 25 November 1978, 18.22.04 (24' 53")
Part Two: 2 December 1978, 18.20.03 (24'27")
Part Three: 9 December 1978, 18.21.18 (23' 52")
Part Four: 16 December 1978, 18.18.38 (24'49")

FILM

Each part: 35mm (stock titles): 30" (opening); 50" (closing)
Part One: 16mm: 11' 14"
Part Two: 16mm: 5' 11"
Part Three: 16mm: 6' 17"
Part Four: 16mm: 7' 34"

FILMING

24 - 28 July 1978: Leeds Castle, Maidstone (Kent)

RECORDING

Studio 1:
14 August 1978, TC6 (14:30-17:15 Rehearse/record: C6HT/B25579/A; 17:15-18:00 Rehearse; 19:30-22:00 Record: C6HT/B25579/B
15 August 1978, TC6 (10:30-13:00 Rehearse; 14:30-17:15 Rehearse/record:C6HT/B25579/C; 17:15-18:00 Rehearse; 19:30-22:00 Rehearse/record: C6HT/B25579/E)
Studio 2:
28 August 1978, TC1 (11:00 Rehearse; 14:30-17:15 Rehearse/record:C6HT/B25371/A; 19:30-22:00 Rehearse/record: C6HT/B25371/B)
29 August 1978, TC1 (10:30 Rehearse; 14:30-17:15 Rehearse/record:C6HT/B25371/C; 17:30-18:30 Rehearse; 19:30-22:00 Rehearse/record: C6HT/B25371/E)
Gallery session:
3 September 1978, TC1, on part 3's project number (11:00-22:00 Rehearse/record: C6HT/B25621 - electronic effects)

VT EDITING

Part One: 16 September 1978 (2nd edit)
Part Two: 2 October 1978 (2nd edit)
Part Three: 8 October 1978
Part Four: (BBC records give 29/8/79, unless it was a salvage dub this is probably a misprint - possibly for 29/9/78)

PROJECT NUMBERS

Part One: 2348/2313
Part Two: 2348/2314
Part Three: 2348/2315
Part Four: 2348/2316

PROGRAMME NUMBERS

Part One: LDL/A063L/72
Part Two: LDL/A064F/72
Part Three: LDL/A065A/71/X
Part Four: LDL/A066T/71/X

MUSIC

Each part: Opening music (Ron Grainer) 30"; closing music (Ron Grainer) 53"
Part One: Incidental (Dudley Simpson)9'
Part Two: Incidental (Dudley Simpson) 10' 56"
Part Three: Incidental (Dudley Simpson) 7' 18"
Part Four: Incidental (Dudley Simpson) 8' 13"

REFERENCES
PERIODICALS

*The Daily Mirror , 16 Dec 1978 (*Mary Tamm interview)
Doctor Who Magazine 154 (November 1989, David Fisher interview)
The Frame 15 (August 1990 ,- Who Wars - Tim Robins argues that *StarWars* had a detrimental effect on **Doctor Who**)
In-Vision 27 (Graham Williams interview)
Radio Times
Tardis (1980)
TV Times

LITERATURE

DICKS, Terrance - Doctor Who and the Androids of Tara (Target, 1980)
Hope, Anthony - The Prisoner of Zenda (1894)

FILMS

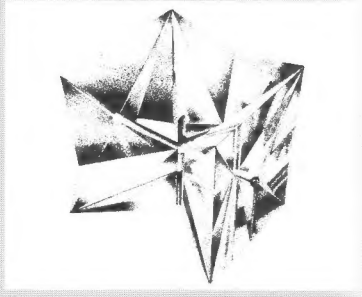
The Hunchback of Notre Dame (1939, directed by William Dieterle)
The Prisoner of Zenda (1937, directed by John Cromwell)
The Prisoner of Zenda (1952, directed by Richard Thorpe)
Star Wars (1977, Directed by George Lucas)

TELEVISION

A For Andromeda (BBC, 1961)
Barlow (BBC, 1974-1975. Michael Hayes directed: *Plunder* 6/2/74, *Vindication* 8/1/75, *Away* 15/1/75)
Barlow at Large (BBC, 1971-1973. Michael Hayes directed: *Wanted* 14/2/73, *Publicity* 28/2/73))
Blake's Seven (BBC, 1978-1981)
The Book Tower (Yorkshire, 1978-1980)
Bruce Forsyth's Big Night (LWT, 1978)
Doctor Who (BBC, 1963 -)
The Incredible Hulk
Maigret (BBC/Winwell Productions Ltd, 1960-1963. Michael Hayes directed: *Poor Cerile!* 1/10/63, *The Log of Cap Fagnet* 19/11/63, *Another World* 3/12/63))
Mogul (BBC, 1965. Michael Hayes directed: *Kelly's Eye* 7/7/65, *Meet Miss Mogul* 8/9/65)
Oil Strike North (BBC, 1975. Michael Hayes directed: *Quiet Day* 2/9/75, *Storm Clouds* 9/9/75, *First Lion* 16/9/75, *Workhorse* 21/10/75, *The Fatal Hours* part one 11/11/75)
Return of the Saint
Saturday Night at the London Palladium
Sherlock Holmes (BBC, 1965. Michael Hayes directed: *The Retired Colourman*)
The Six Wives of Henry VIII (BBC)
Some Mothers Do 'Ave 'Em
Softly, Softly: Task Force (BBC. Michael Hayes directed: *No Way* 3/10/73)
The Spies (BBC, 1966. Michael Hayes directed: *Don't Go Away, This'll Kill You* 26/3/66)
Survivors (BBC, 1975-8)
The Troubleshooters (BBC, 1966-1972. Michael Hayes directed: *A Dirty Old Man and a Rare Bird* 6/1/69)

DOCTOR WHO

The Androids of Tara (5D)
The Creature from the Pit (5G)
The Curse of Peladon (MMM)
The Gunfighters (Z)
The Leisure Hive (5N)
The Masque of Mandragora (4M)
The Power of Kroll (5E)
The Pirate Planet (5B)
The Ribos Operation (5A)
The Stones of Blood (5C)
The Sun Makers (4W)
Warriors' Gate (5S)



Tara."

Grendel keeps beasts (like the one which attacks Romana) in his woods for hunting. The statue in the woods is the family emblem of Gracht - a knight spearing a dragon.

The statue is supposed to guard the fortunes of the Grachts - certainly Grendel's plans begin to go awry from the moment he finds the statue has been defaced.

Princess Strella is "First lady of Tara, a descendent of the royal house; mistress of the domains of Thorvald, Mortgarde and Freya."

Till, we are told, is Body-servant to Count Grendel.

We learn that there have been three unsuccessful attempts on Reynart's life before the story begins. We do not discover who the previous king (or queen) was, or what happened to him or her which left the position vacant.

The coronation must take place at an appointed time, and if the heir fails to appear, then he or she forfeits his or her right to the throne and the next in line present is crowned.

The distance to the city of Tara from Reynart or Grendel's estates is not given, but Reynart's hunting lodge is only "about eight leagues" from Grendel's castle. How far a league is we do not know, but people are able to come and go between the two locations several times per episode.

We get some interesting insight into Taran history. Tara was devastated by a plague about 200 years before the story. The tunnels which the Doctor and his friends use to gain access to the palace were built to allow the royal court to move in and out of the city of Tara without having to pass through the contaminated city. The great plague wiped out nine tenths of the population, and the survivors started using androids to replace the people.

Various out-takes from the story have been preserved in BBC internal compilation tapes. These include a couple from the coronation scenes. One is Mary Tamm's crown falling off, and another is a sequence when Mary Tamm forgot her lines - and reacted in a most unregal manner.

And just for the record - the Doctor tells Romana that he caught no fish, although Terrance Dicks points out in his *Target* novelisation that he does catch K-9 at the end of the story - albeit in a scene which is not shown in the televised version. □